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KING DODO

ARE YOU WISE



AN ORIGINAL
MUSICAL COM-
EDY, BY THE
WRITERS OF
THE
BURGOMASTER

LYRICS BY
FRANK PIXLEY
MUSIC BY
GUSTAV LUDERS

THEATRE COMPANY

To my dear friend, Ed.,
with best wishes

Gustav Luders

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KING DODO

A MUSICAL COMEDY
in Three Acts.

Book and Lyrics by

FRANK PIXLEY

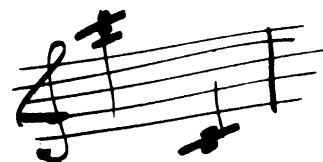
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King Dodo.

A MUSICAL COMEDY IN THREE ACTS.

Book and Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Cast of Characters.

King Dodo I., a ruler by divine right only	WILLIAM NORRIS
Pedro, a court chamberlain	MIRO DELAMOTTA
Dr. Fizz, court physician	ARTHUR WOOLEY
Mudge, court historian	CHAS. W. MEYER
Sancho, an innkeeper	ALBERT JUHRE
Bonilla, Prime Minister to Queen Lili	WILLIAM PRUETTE
Lo Basswood, a sign of better times	GEO. W. CALLAHAN
Lopez	W. J. WILSON
Diego	JOHN BARRY
Jose	G. B. JACKSON
Unio	RAY ALDRICH
Piola, soldier of fortune	LILLIAN GREEN
Angela, the King's ward, betrothed to Piola	CELESTE WYNNE
Queen Lili, ruler of Sloopjus	MAUDE LAMBERT
Annette, daughter of Sancho	GURTRUDE QUINLAN
Pursuivant	LILLIAN LANCASTER
Heralds	LILLIE SIEGER
	TILLIE SIEGER



Synopsis of Scenery.

ACT I—Exterior of King Dodo's Palace in Dodo Land.

ACT II—Gardens fronting Queen Lili's Palace in Sloopju Land.

ACT III—The Sloopju Spring.

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King Dodo.

No 1.

A MUSICAL COMEDY IN THREE ACTS.

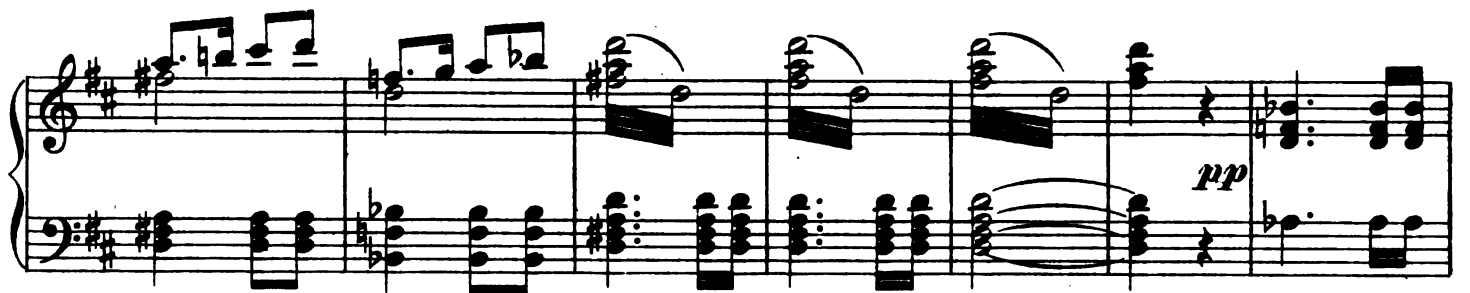
Lyrics by
FRANK PIXLEY.

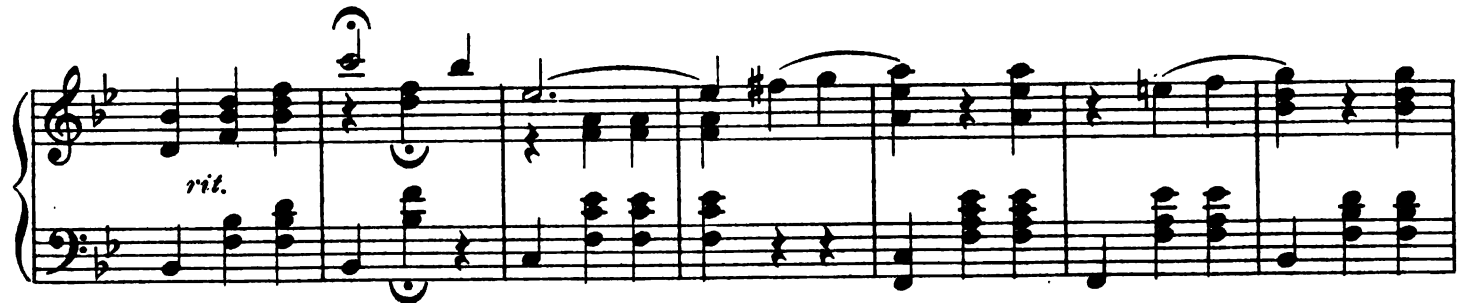
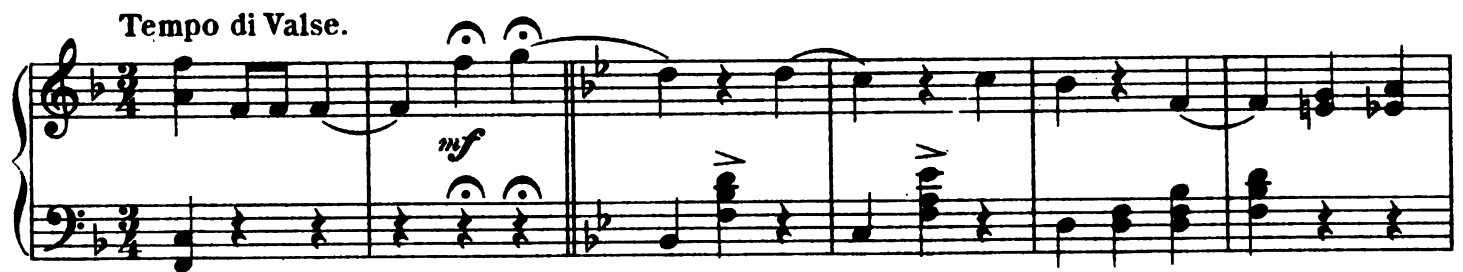
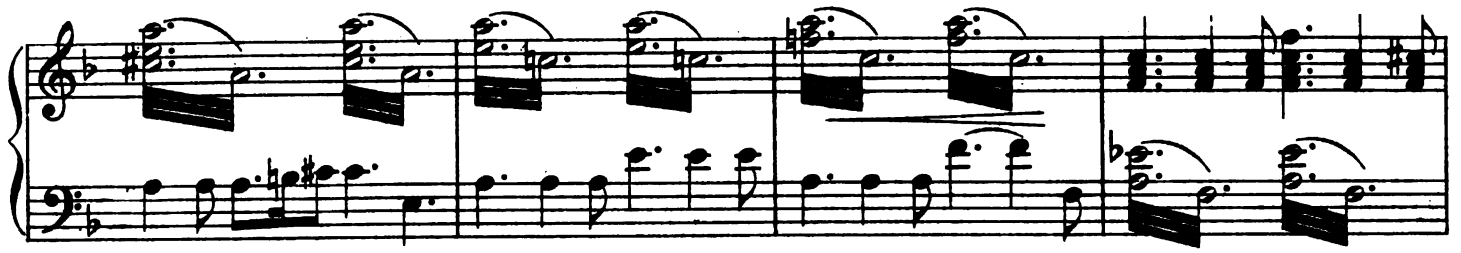
Overture.

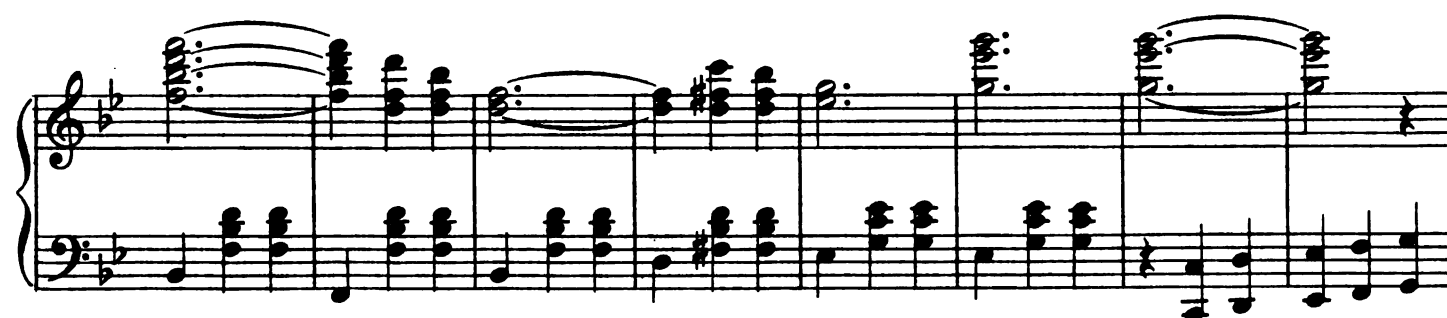
Music by
GUSTAV LUDERS.

Tempo di Marcia.

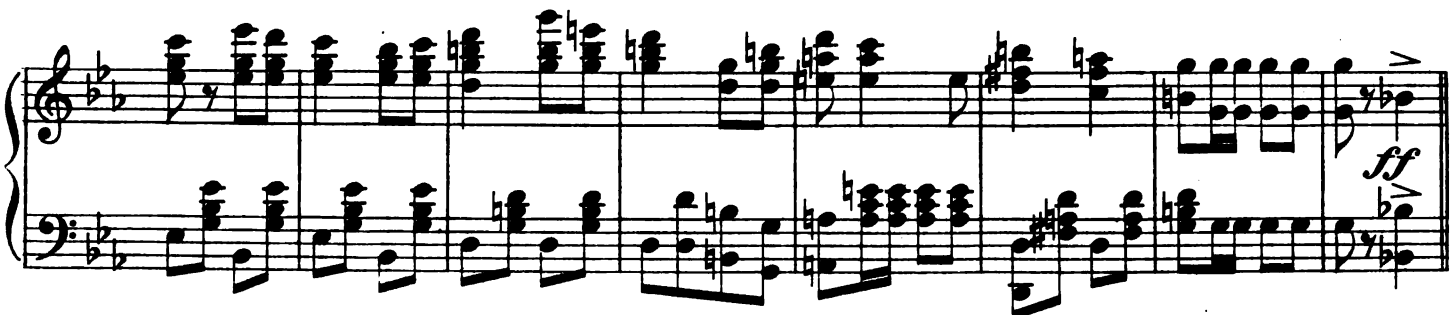
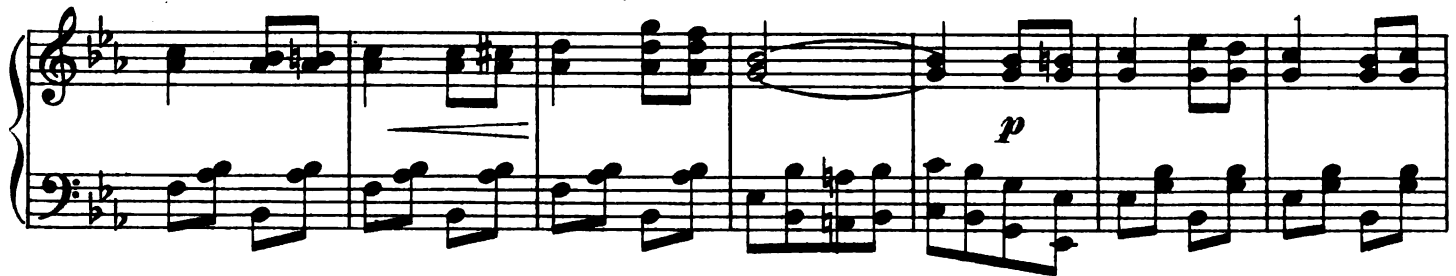
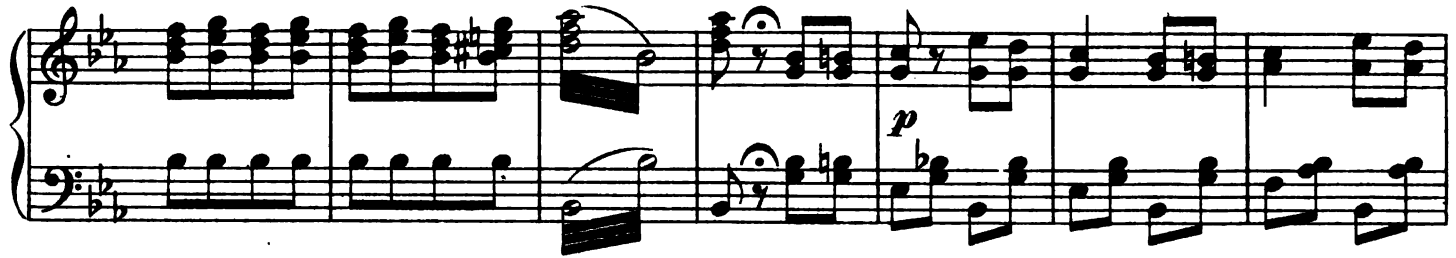
The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with a forte (ff) dynamic marking. The music is a march, characterized by a steady eighth-note bass line and chords in the treble. The notation includes various musical symbols such as slurs, ties, and dynamic markings like accents and hairpins.

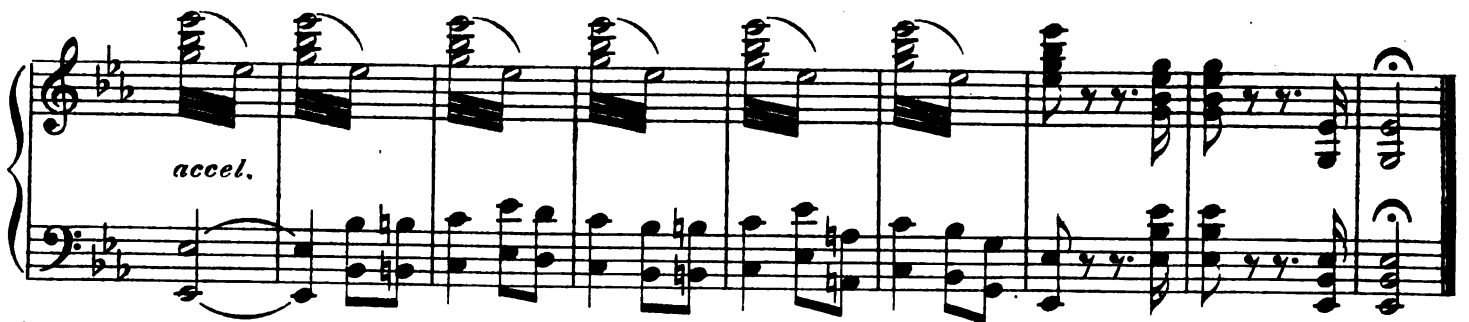






Tempo di Marcia.





11
Act I.

No 2.

Opening Chorus.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Vivace.

Piano. Tympani. *p*

cresc. *sempre*

cresc.

f *ff*

CHORUS.

SOP. & ALTO.

TEN. & BASS.

Mer-ri-ly, cheer-i-ly, life is but a

ril. *a tempo.*

span, Mer-rily let us be jol ly while we

This system contains the first four measures of the song. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: 'span, Mer-rily let us be jol ly while we'.

can, We will drink to the joy of the hour, As we last but a

This system contains the next four measures. The lyrics are: 'can, We will drink to the joy of the hour, As we last but a'.

day, let us live while we may, So well live and laugh and

This system contains the final four measures of the song. The lyrics are: 'day, let us live while we may, So well live and laugh and'.

sing and quaff— And drive all care a - way, ———
 Who can

tell but to - mor - row may bring us all sor - row, So let us live to -
 us live to -

- day, ——— Let's on with the laugh - ter, who cares what comes aft - er? Well
 - day. ———

make the world seem gay, Drink to the joy of the

hour We'll be jol - ly al - way, Let us live while we may, So well

love and laugh and sing and quaff_ And we will make_ life gay.

Mer - ri - ly light and free, Let us joy - ful be,

Mer - ri - ly light and free, Cheer - i - ly hap - py be.

ff Time is re - treat - ing and life is but fleet - ing, Let's laugh — while we

may, _____ Cease all re - pin - ing, all mop - ing and whin - ing, now

joy _____ rules the day, _____ Let each one help to

make the world seem gay. _____

CITIZEN.
Moderato.

But see here comes the fair An - nette! A jol - ly girl is

she.

CHORUS.

Yes, here she comes,

'tis An-nette,

Ah! she's the girl— for

ANNETTE.

Joy rules the day,— care flies a - way— Let's all be

me.

*p**p*

Allegro.

gay, — We'll sing and dance the hours a - way.

Let's sing. and dance. and drink and

Allegro.

get as mel - low as the wine is red.

p

ANNETTE.

Tho' oft my love I've half con - fessed, I've nev - er told the rest.

ff rit.

ANNETTE.
Allegretto.

I'll nev - er part from my sweet-heart, I've

No! no! it must not be,

Allegretto.

p *mf*

felt the smart of Cu - pid's dart, But

An ar cher shrewd is he;

p *mf*

I've been told: that love is bold, But I

The truth must be con - fessed,

p

dare not tell, though I love you well, Which one I love the

p

best; Which one of you I love the best.

Which one of us she loves the best, Which one of us she loves the best.

Tempo di Valse

f

Tempo di Valse.

Drink! love's the spark di - vine, pledge with wine,

p

sweet - heart mine, Drink! true as stars that shine,

f

rit. *a tempo.*

e'er_ I'll wor-ship at Cu - pid's shrine.

ff Drink! love's - the

colla voce. *a tempo.* *ff*

p pledge with wine, sweet - heart mine.

spark di - vine, pledge with wine, sweet - heart mine.

p

Drink! true_ as stars that shine, e'er_ I'll wor-ship at

ff Drink! true_ as stars that shine, e'er_ I'll wor-ship at

8... *ff*

Piu mosso.

Cu - pid's shrine. How en - chant - ing, How en -

Cu - pid's shrine. Mer - ri - ly oh lads and lass - es, Cheer - i - ly oh

ff

- tranc - ing, Joy en - hanc - ing, love ad -

fill your glass - es, Bid good - bye to care and sor - row! Who the deuce cares

- vanc - ing, love in - vit - ing, All de -

for to - mor - row? Mer - ri - ly oh! lads and lass - es, Cheer - i - ly oh!

- light - ing, glo - rious_ drink.

fill your glass - es, Bid good - bye to care and sor - row! Who the deuce cares

for to - mor - row? Lads and lass - es, drink! There's love and life in

wine.

wine.

Presto.

No 3.

I'll Do or Die.

(Piola.)

Lyrics by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, key of B-flat major. The tempo is marked 'Allegro' and the dynamics are 'ff' (fortissimo). The piano part consists of a right-hand melody and a left-hand accompaniment of chords. The vocal part is for a female voice, indicated by the name 'PIOLA' above the staff. The lyrics are 'Tis my last'. The score is divided into three systems. The first system shows the piano introduction. The second system shows the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment, with the lyrics 'Tis my last'.

Allegro

ff

PIOLA

'Tis my last

coin but here it goes While I a toast on love pro-

Moderato.

pose. There's ma - ny an hon - est heart my lads beats
I've noth - ing now with which to buy I've

un - der a rag - ged vest — If on - ly the hand and heart are clean who
noth - ing left to sell — But if my — use - less purse is light my

cares — how one is dressed — For — mò - ney's a tri - fle that
heart — is light as well — Why — should - n't I sing I'm as

may, _____ Cease all re-pin-ing, all mop-ing and whin-ing, now

joy _____ rules the day, _____ Let each one help to

make the world seem gay. _____

CITIZEN.
Moderato.

But see here comes the fair An - nette! A jol - ly girl is

she.

CHORUS.

Yes, here she comes, 'tis An-nette, Ah! she's the girl— for

ANNETTE.

Joy rules the day,— care flies a - way— Let's all be

me.

Allegro.

gay,— We'll sing and dance the hours a - way.

Let's sing and dance, and drink and

Allegro.

get as mel - low as the wine is red.

p

ANNETTE.

Tho' oft my love I've half con - fessed, I've nev-er told the rest.

*ff**rit.*

ANNETTE.
Allegretto.

I'll nev - er part from my sweet-heart, I've

No! no! it must not be,

Allegretto.

p *mf*

felt the smart of Cu - pid's dart, But

An ar cher shrewd is he;

p *mf*

I've been told: that love is bold, But I

The truth must be con - fessed,

p

dare not tell, though I love you well, Which one I love the

p

best; Which one of you I love the best.

Which one of us she loves the best, Which one of us she loves the best.

Tempo di Valse.

f

Tempo di Valse.

Drink! love's the spark di - vine, pledge with wine,

p

sweet - heart mine, Drink! true as stars that shine,

f

rit. *a tempo.*

e'er_ I'll wor-ship at Cu - pid's shrine.

ff Drink! love's - the

colla voce. *a tempo.* *ff*

p pledge with wine, sweet - heart mine.

spark di - vine, pledge with wine, sweet - heart mine.

p

Drink! true_ as stars that shine, e'er_ I'll wor-ship at

ff Drink! true_ as stars that shine, e'er_ I'll wor-ship at

8va *ff*

Piu mosso.

Cu - pid's shrine. How_ en - chant - - ing, How en -

Cu - pid's shrine. Mer - ri - ly oh lads and lass - es, Cheer - i - ly oh

ff *p*

- tranc - - ing, Joy_ en - hanc - - ing, love_ ad -

fill your glass - es, Bid good - bye to care and sor - row! Who the deuce cares

- vanc - - ing, love_ in - vit - - ing, All de -

for to - mor - row? Mer - ri - ly oh! lads and lass - es, Cheer - i - ly oh!

- light - ing, glo - rious_ drink.

fill your glass - es, Bid good - bye to care and sor - row! Who the deuce cares

for to - mor - row? Lads and lass - es, drink! There's love and life in

wine.

wine.

Presto.

Andante.

ff

Andante.

ff

No 3.

I'll Do or Die.

(Piola.)

Lyrics by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

The musical score is written for piano and voice. It consists of three systems of staves. The first system shows the piano introduction with a treble and bass staff. The tempo is marked 'Allegro' and the dynamics are 'ff'. The second system continues the piano accompaniment. The third system introduces the vocal part for 'PIOLA' with the lyrics ''Tis my last'. The piano accompaniment continues throughout the vocal line.

Allegro

ff

PIOLA

'Tis my last

coin but here it goes While I a toast on love pro-

Moderato.

pose. There's ma - ny an hon - est heart my lads beats
I've noth - ing now with which to buy I've

un - der a rag - ged vest — If on - ly the hand and heart are clean who
noth - ing left to sell — But if my use - less purse is light my

cares — how one is dressed — For — mo - ney's a tri - fle that
heart — is light as well — Why — should - n't I sing I'm as

comes and goes, it on - ly lasts a day, But
rich as the king though hav'n't a cent to spare, For the

love and truth in age or youth are rich - es that live al -
gems I prize, are my sweet - heart's eyes there's wealth in her gol - den

Moderato molto marcato.

way. hair. Here! there! dev - il may care!

ben marcato. *mf*

where my sword may lead, I'll fol - low; For - tune mocks the

tim - id - knave, Hon : or's crown a - waits - the - brave;

Biff! bang! let the steel clang! creeds de-void of deeds are hol - low;

Sword in hand, at love's com - mand, I'll - do or die.

CHORUS.

ff Here! there! dev - il may care where my sword may lead, I'll fol - low;

For - tune mocks the tim - id knave Hon - or's crown a - waits the brave;

Biff! bang! let the steel clang! creeds de-void of deeds are hol - low;

Sword in hand, at love's com - mand, I'll do or die.

No 4.

The Eminent Doctor Fizz.

Dr. Fizz and Chorus.

Lyrics by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegretto.

Piano.

Dr. FIZZ. CHORUS.

I am the em - i - nent Doc - tor Fizz, The em - i - nent Doc - tor

Dr. FIZZ. CHORUS.

Fizz. And you can bet, I'm the best there is, The ver - y best there

Dr. FIZZ.

is; With my pow - ders and pills, I can heal all the ills, Of the

peo - ple you may be sure; As long as my pa tient will

pay the bills, There's noth - ing I can not cure.

The em - i - nent Doc - tor Fizz, You bet, I'm the

best there is, With my pow - ders and pills, I can con - quer their ills, There is

noth - ing I can - not cure, For I am Doc - tor

Fizz, The ver - y best their is, For

CHORUS.

he is Doc - tor Fizz, the best there is, the best there is.

Dr. FIZZ.

For ev - 'ry spe - cies of ache and pain, Is per - fect - ly clear to my

Fer - ris wheel brain, Crooked rec-ords made straight and I cure while you wait, I'm the

CHORUS.
em - i - nent Doc - tor Fizz, For ev - 'ry spe - cies of

ache and pain, Is per - fect - ly clear to his Fer - ris wheel, brain Crooked

rec - ords made straight and he'll cure while you wait, He's the em - i - nent Doc - tor Fizz.

No 5.

Entrance of King Dodo.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Tempo di Marcia.
SOP. & ALTO.

TEN. & BASS.

The musical score is written for Soprano and Alto voices, Tenor and Bass voices, and piano accompaniment. It is in 2/4 time and the key of D major (two sharps). The tempo is marked 'Tempo di Marcia'. The piano part features a rhythmic melody with dynamic markings of *f* (forte) and *ff* (fortissimo). The vocal parts enter with the lyrics: 'On this fes - tul day, put - ting care a - way, Let all re - joice with one ac - cord, in full - est meas - ure, Joy shall rule the day, Life in -'.

On this fes - tul day, put - ting
care a - way, Let all re - joice with one ac - cord, in full - est
meas - ure, Joy shall rule the day, Life in -

- deed is gay, Let's en - joy the fleet - ing hour we give to

pleas - - ure, Time is speed - ing fast, Youth will

soon be passed, So let us seize the gold - en hours his praise to

sing, Raise each loy - al voice, Let each
 heart re - joice, While we meet and free - ly greet our
 king. Hail to our most gra - cious

king, Hail! to our most gra - cious

king; Long may he reign, Long may he

reign. reign.

A Jolly Old Potentate.

No 6.

King Dodo and Chorus.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Allegretto non troppo. KING DODO.

Voice. I am the rul - er of this land, I keep my sub-jects
I cause the sun to rise and shine, The moon and stars at

Piano. *f* *p*

well in hand And ev - 'ry one must un - der - stand. There is no king but
night are mine, I claim the earth by right di - vine, There is no king but

Do - do. If you doubt my mean - ing let me make it plain,
Do - do. There's no mis - take a - bout it, I'm a gay old boy,

Jup - i - ter may sprink - le, but it takes a king to reign, Once
And as frisk - y as a young - ster with a new tin toy, Old

more I has - ten to ex - plain: There is no king but Do - do.
age it - self I now de - stroy, There is no king but Do - do.

SOP. & ALTO.
CHORUS. In -
TEN & BASS.

ff

KING DODO.
I'm a -
- deed we see it's ver - y plain, There is no King but Do - do.

Tempo di Marcia.

mon-arch tru - ly great And I am_ might - y glad to state, Though my

p - f

throne may slip and my crown may dip, That my head is still on straight, I_ am_

nei - ther quite se - date, Nor_ a_ man to em - u - late And it's

some-times said, that I paint things red, I'm a jol-lyold Po - -ten-tate. Im_ a_ -tate.

Two Hearts Made One.

No 7.

Duett.

Piola and Angela.

Lyrics by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Allegro.
PIOLA.

My dar-ling, Oh! mo-ment

ANGELA.

Pi - o - la

Allegro.

Andantino.

blessed, oh! bliss di - vine, — Sweetheart, my own, — once more we

Andantino.

PIOLA.

meet, — With thee a - lone, — oh! rap - ture sweet, —

'Tis said: "that ab - sence con - quers love;" But this we've proved un -

- true. _____ ANGELA.
And if, sweet-heart _____ we soon must part,

Let not a sigh _____ dis - turb thy heart, _____ The

PIOLA.
knot which Cu - pid tight - ly ties, The world can - not un - do;

piu mosso.

love thee dear, _____ love thee for aye, _____

My fears _____ have flown a -

con espress.

'Tis all _____ that I can say, _____ while

- way, Ah! love _____ di - vine, while

rit. *f*

life shall last, _____ My heart shall e'er be thine, _____ Be

life shall last, _____ My heart shall e'er be thine, _____

rit. *f*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal staff and a piano staff. The second system also has a vocal staff and a piano staff. The third system has a vocal staff and a piano staff. The lyrics are written below the vocal staves. Performance markings include *piu mosso.*, *con espress.*, *rit.*, and *f*.

mine sweet - heart, I love thee a - lone, Be

Be mine sweet - heart, mine

thou, my king, my heart thy throne,

own, 'Tis love di - vine, sweet -

No joy like this, I've known, sweet -

The musical score is written for voice and piano. The key signature is one sharp (F#), indicating G major. The vocal part consists of three systems of two staves each. The piano accompaniment also consists of three systems of two staves each. The first system includes dynamic markings *p* and *pp*. The lyrics are: "mine sweet - heart, I love thee a - lone, Be", "Be mine sweet - heart, mine", "thou, my king, my heart thy throne,", "own, 'Tis love di - vine, sweet -", and "No joy like this, I've known, sweet -".

rit.

- heart be mine! For I love thee a - lone; My

p

rit.

f

pp

rit. *Sempre pp.*

dar - ling, my love, my own. Two

rit. *pp*

I am thine, thine a - lone.

Andante. *pp*

hearts made one by Cupid's pow'r, Know naught of time be-yond the hour, Days,

Andante. *pp*

months and years may pass a - way, True love a - lone, — will live al -

This system contains the first two staves of music. The vocal staves (treble clef) have a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment (grand staff) also has a key signature of one sharp. The lyrics are written below the first vocal staff.

way; — Un - til the stars shall cease to shine, I will be thine, thou

This system contains the third and fourth staves of music. The vocal staves continue the melody with lyrics. The piano accompaniment features dynamic markings: *p* (piano) and *pp* (pianissimo). The key signature remains one sharp.

shalt be mine, be mine. —

This system contains the fifth and sixth staves of music. The vocal staves conclude the phrase. The piano accompaniment includes the markings *dim* (diminuendo) and *morendo* (fading away). The system ends with a double bar line. The key signature remains one sharp.

No 8.

The Cats Quartette.

Lyrics by
FRANK PIXLEY.

(Piola, Annette, Angela and Pedro.)

Music by
GUSTAV LUDERS.

Allegretto grazioso.

Piano.

The piano introduction is in 6/8 time, marked *Allegretto grazioso*. It begins with a treble clef staff containing a series of chords and a melodic line. The bass clef staff features a triplet of eighth notes in the first measure, followed by other chords and a melodic line. The key signature has one sharp (F#).

SOP. I. PIOLA.

SOP. II. ANNETTE.

Two good gray cats lived in a mill, Two

ALTO. ANGELA.

TENOR. PEDRO.

Two

The piano accompaniment continues with a treble clef staff featuring a melodic line and a bass clef staff with chords. The key signature has one sharp (F#).

cats and their kit - tens three;

They watched and worked with a

cats and their kit - tens three;

The piano accompaniment continues with a treble clef staff featuring a melodic line and a bass clef staff with chords. The key signature has one sharp (F#).

As hap-py as cats could be; They kept their kit-tens
right good will, As hap-py as cats could be;

close at home, to guard a - gainst all harm,
to guard a - gainst all harm, While

O'er all the mil - ler's farm.
they them-selves were wont to roam O'er all the mil - ler's farm.

p
The

two old cats grew wond' - rous wise, They learned all world - ly

They learned all world - ly

ways, On sin would nev - er

But hoped their kit - tens' mod - est eyes,

ways, On sin would, nev - er

gaze And so the kit - tens lived a - loof Their

gaze Their

ig - nor - ance ap - pals,

ig - nor - ance ap - pals, They thought the world was

And the earth had four brick walls, Ah me! ah

un - der roof And the earth had four brick walls, Ah me! ah

me! Those sil - ly kit - tens three, They would - n't be - lieve a

me! Those sil - ly kit - tens three, They would - n't be - lieve a

rit. sin - gle thing they could - n't plain - ly see; meouw meouw *pst pst meouw pp unis.* They'd

sin - gle thing they could - n't plain - ly see; meouw meouw *pst pst meouw pp* They'd

rit. sin - gle thing they could - n't plain - ly see; meouw meouw *pst pst meouw pp* They'd

nev - er seen the world at all, they'd nev - er seen the sky, They

nev - er seen the world at all, they'd nev - er seen the sky, They

knew no earth - ly rea - son, why a kit - ten should be shy; They

knew no earth - ly rea - son, why a kit - ten should be shy; They

ritar - dan - do.

did . n't know how to do a thing or when, or where, or why, me -

did . n't know how to do a thing or when, or where, or why, me -

rit. e cresc.

ouw! me - ouw! pst pst meouw

ouw! me - ouw! pst pst meouw

ouw! me - ouw! pst pst meouw

ff

No 9.

Finale I.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Allegro.

KING DODO.

Zounds what is this that meets my startled

sight Am I a - wake and do I see a

PEDRO.

right. Spare me or let me but ex - plain a sin - gle

Lento.

mf

Allegro.

word will make the mat - ter plain.

KING DODO.

E - nough — ar -

Allegro.

rest them both take them a - way. — Death can a -

tone — such treach - er - y re - pay. —

ANNETTE.

Have mer - cy sire dont let them

p

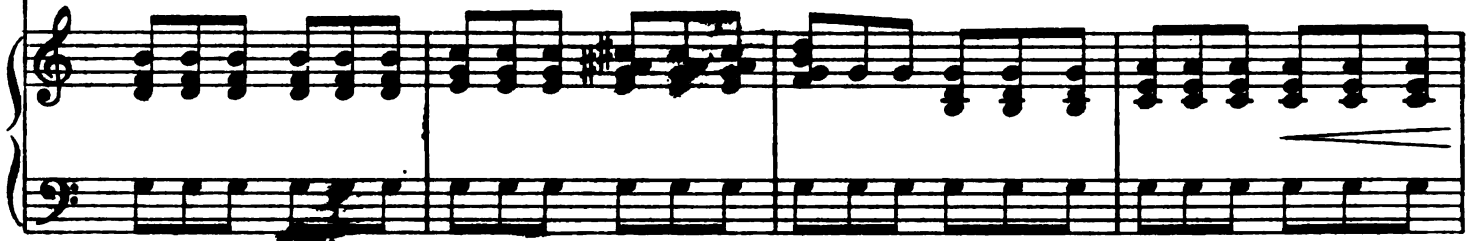
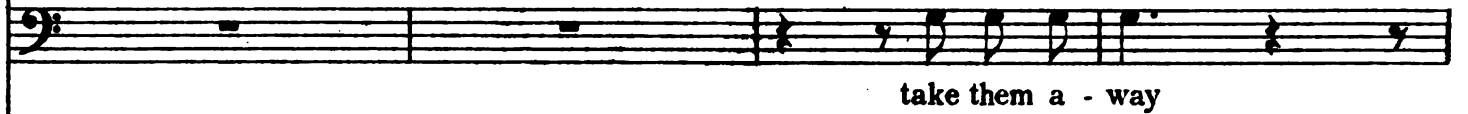
ANGELA.



ANNETTE.



KING.



PIOLA.

rit.

ANGELA.



ANNETTE.



PEDRO.



KING.



Andante.
ANGELA.

Strang - er must be in - stant - ly set free he brings e -

PIOLA.

Allegro.

what shall I

ANGELA.
ter - nal — youth to thee.

KING.
ha is it so

Allegro.

PIOLA.
say

ANGELA.
Play out the part there is no oth - er way.

Old Father Time.

Andantino.

PIOLA.

musical notation for the first system, including a treble clef, key signature of one flat, and 6/8 time signature. The melody begins with a whole rest, followed by a double bar line and a 12/8 time signature. The piano accompaniment features a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a steady rhythm. The tempo is marked *Andantino.* and the publisher is *PIOLA.*

musical notation for the second system, including a treble clef, key signature of one flat, and 6/8 time signature. The melody continues with the lyrics "wond-er-ful thief — is old fa-ther time as the years go hur-ry-ing". The piano accompaniment continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a steady rhythm. The tempo is marked *Andantino.* and the publisher is *PIOLA.*

musical notation for the third system, including a treble clef, key signature of one flat, and 6/8 time signature. The melody continues with the lyrics "by. He steals — the arms and the hopes — of youth and the". The piano accompaniment continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a steady rhythm. The tempo is marked *Andantino.* and the publisher is *PIOLA.*

musical notation for the fourth system, including a treble clef, key signature of one flat, and 6/8 time signature. The melody continues with the lyrics "light of the flash-ing eye. He steals — the strength of a". The piano accompaniment continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a steady rhythm. The tempo is marked *Andantino.* and the publisher is *PIOLA.*

good right arm and ring-lets of brown and black. He

steals the vig - or of heart and brain and he nev - er brings them

back. He steals the strength of a good right arm and ring-lets of brown and

SOP. & ALTO.
CHORUS.
TEN. & BASS.

black, He steals the vig - or of heart and brain, And he nev - er gives them back.

poco piu mosso.
PIOLA.

But

Poco agitato.

lo I have found where the ras - cal hides — the stores of this stol - en

pelf — And he who a - gain would his youth — re - new — has

on - ly to help — him - self. — In a

far a-way part of a mag-ic-al land— out side of thy realm— oh

King— Lie all— the charms of the long— a-go— in the

depths of a crys-tal spring.—

Ho! he's has found where the

ras-cal hides the stores of his sto-len

pelf _____ and he who a - gain would his

marcato.

youth _____ re - new _____ has on - ly to help _____ him

self _____ In a far a - way part of a

p

mag - ic - al land out - side of thy realm oh,

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has lyrics: "mag - ic - al land out - side of thy realm oh,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

PIOLA.

Lie all the charms of the

King, Lie all the charms of the

The second system of the musical score. It begins with the vocal line. The lyrics are "Lie all the charms of the" and "King, Lie all the charms of the". The piano accompaniment continues with a similar pattern, marked with a *cresc.* (crescendo) in the left hand.

ff

long a - go in the depths of a crys - tal spring.

long a - go in the depths of a crys - tal spring.

fff

The third system of the musical score. It continues the vocal line with lyrics: "long a - go in the depths of a crys - tal spring." and "long a - go in the depths of a crys - tal spring." The piano accompaniment is marked with *fff* (fortissimo) and features a more complex, rhythmic pattern in the right hand.

Allegro.

ANNETTE.



In lands un-known he now will try a wild goose

ANGELA.



PEDRO.

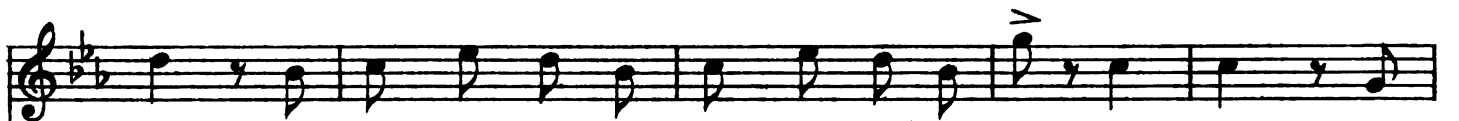


In lands un-known he now will try a wild goose

Dr FISS.



Allegro.



chase He might as well at-tempt to fly we'll set the pace He



chase He might as well at-tempt to fly we'll set the pace He



thinks that fair - y tale is true and hopes his youth he can re - new the

thinks that fair - y tale is true and hopes his youth he can re - new the

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature is B-flat major (two flats). The lyrics are: "thinks that fair - y tale is true and hopes his youth he can re - new the". The piano accompaniment features chords and a steady eighth-note bass line.

joke we now will car - ry through this chance we must em - brace, He

joke we now will car - ry through this chance we must em - brace, He

KING DODO.

The second system of the musical score consists of six staves. The top four staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The key signature remains B-flat major. The lyrics are: "joke we now will car - ry through this chance we must em - brace, He". The piano accompaniment continues with chords and a steady eighth-note bass line. The system concludes with the text "KING DODO." and a final chord.

thinks that he'll grow young a - gain poor King ha! ha! I -

thinks that he'll grow young a - gain poor King ha! ha! I -

sure that he'll grow young a - gain let's sing ha! ha! With -

sure that I'll grow young a - gain let's sing ha! ha! With -

ma - gine how he'll try to find the spring ha! ha! our eyes are o - pen

ma - gine how he'll try to find the spring ha! ha! our eyes are o - pen

in the time we'll sure - ly find the spring ha! ha! let fools and cow - ards

in the time we'll sure - ly find the spring ha! ha! let fools and cow - ards

his are blind the fount' of youth he'll nev - er find be - cause it's on - ly

his are blind the fount' of youth he'll nev - er find be - cause it's on - ly

stay be - hind the fount' of youth I'm going to find to start at once I

stay be - hind the fount' of youth I'm going to find to start at once I

in his mind all in his mind ha, ha, ha, ha, ha,

in his mind all in his mind ha, ha, ha, ha, ha,

am in - clined I am in - clined ha, ha, ha, ha, ha,

am in - clined I am in - clined ha, ha, ha, ha, ha,

ad lib.

ha We'll set the pace ha, ha, ha, ha, ha, ha. We'll set the

ha We'll set the pace ha, ha, ha, ha, ha, ha. We'll set the

ha We'll set the pace ha, ha, ha, ha, ha, ha. We'll set the

ha We'll set the pace ha, ha, ha, ha, ha, ha. We'll set the

ha We'll set the pace ha, ha, ha, ha, ha, ha. We'll set the

ad lib. Tempo di Marcia.

PIOLA.

pace. Let's a - way to the land where no man's ev - er old Where

pace.

pace.

pace.

Tempo di Marcia.

staccato.

beau - ty and pleas - ure are ours ————— Where time holds but

joy in its mag - ic - al fold and the field are a -

flame with flowers.

PRINCIPALS and CHORUS.

Let's a - way to the

land where no man's ev - er old Where beau - ty and pleas - ure are

ours ————— Where time holds but joy in its mag - ic - al

fold and the field are a - flame with flowers.

PIOLA. *p*

In that land where the years leave no

p in that land where the years

trace _____ of their flight _____ with our

time leaves no trace no trace of flight

p

King we will sing In that

with our King we will sing In that

won - der - ful land of per - pet - ual spring. Siss

won - der - ful land of per - pet - ual spring. Siss

ff

boom! be-hold the call of arms it says we must a - way its

boom! be-hold the call of arms it says we must a - way its

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, starting with a treble clef and a key signature of two flats. It contains the lyrics "boom! be-hold the call of arms it says we must a - way its". The middle staff is a vocal line in the same key and clef, also containing the lyrics "boom! be-hold the call of arms it says we must a - way its". The bottom staff is a piano accompaniment in B-flat major, starting with a bass clef and a key signature of two flats. It features a series of chords and moving lines in both hands, with a forte (f) dynamic marking at the beginning.

voice we must o - bey Let knaves and cow - ards stay Siss

voice we must o - bey Let knaves and cow - ards stay Siss

The second system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, starting with a treble clef and a key signature of two flats. It contains the lyrics "voice we must o - bey Let knaves and cow - ards stay Siss". The middle staff is a vocal line in the same key and clef, also containing the lyrics "voice we must o - bey Let knaves and cow - ards stay Siss". The bottom staff is a piano accompaniment in B-flat major, starting with a bass clef and a key signature of two flats. It features a series of chords and moving lines in both hands, with a forte (f) dynamic marking at the beginning.

boom a - gain with loud a - larm it sum - mons us a - way to the

boom a - gain with loud a - larm it sum - mons us a - way to the

The third system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, starting with a treble clef and a key signature of two flats. It contains the lyrics "boom a - gain with loud a - larm it sum - mons us a - way to the". The middle staff is a vocal line in the same key and clef, also containing the lyrics "boom a - gain with loud a - larm it sum - mons us a - way to the". The bottom staff is a piano accompaniment in B-flat major, starting with a bass clef and a key signature of two flats. It features a series of chords and moving lines in both hands, with a forte (f) dynamic marking at the beginning.

fray, to the fray, to the fray a - way, Siss boom a-gain the

fray, to the fray, to the fray a - way, Siss boom a-gain the

fray, the fray, the fray, the fray, the fray a - way,

call re-sounds we hear with hearts e - late we need no long - er

call re-sounds we hear with hearts e - late we need no long - er

wait we'll try a tilt with fate Siss boom a - gain the

wait we'll try a tilt with fate Siss boom a - gain the

sig - nal sounds we'll give our an - swer straight It calls us now a -

sig - nal sounds we'll give our an - swer straight It calls us now a -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "sig - nal sounds we'll give our an - swer straight It calls us now a -". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with two flats (B-flat major or D minor).

way to join the fray We must o - bey a - way. —

way to join the fray We must o - bey a - way. —

The second system continues the musical piece with two vocal staves and piano accompaniment. The vocal staves have lyrics: "way to join the fray We must o - bey a - way. —". The piano accompaniment continues the melody and bass line from the first system.

The third system shows the piano accompaniment continuing the melody and bass line. It features a variety of musical notations, including chords, single notes, and rests, all in the same key signature.

Act II.

Opening Chorus.

No 10.

Lyrics by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Moderato.

p

ff

p

TEN. & BASS.

Fight - ers brave and war - riors fierce be - hold in us _____ Night and day de

- pend on us hur - ray _____ We seek the fray _____ We lead the

way _____ Oh! Al - lah _____

Our songs we'll raise to _____ Al - lah!

The musical score consists of six systems. Each system includes a vocal line for Tenor and Bass (bass clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The piano accompaniment features various musical notations, including chords, arpeggios, and melodic lines. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

Al - lah! Al - lah We'll sing thy

The first system of the musical score, measures 1-4. The vocal line (bass clef) has lyrics "Al - lah! Al - lah We'll sing thy". The piano accompaniment consists of a treble and bass staff. The bass staff has a steady eighth-note accompaniment. The treble staff has chords and some melodic lines.

praise might - y Al - lah! Al - lah!

The second system of the musical score, measures 5-8. The vocal line (bass clef) has lyrics "praise might - y Al - lah! Al - lah!". The piano accompaniment continues with the same bass line and treble accompaniment.

Al - lah! Till life is done might - y Al - lah

The third system of the musical score, measures 9-12. The vocal line (bass clef) has lyrics "Al - lah! Till life is done might - y Al - lah". The piano accompaniment continues with the same bass line and treble accompaniment.

Al - lah Al - lah We

The fourth system of the musical score, measures 13-16. The vocal line (bass clef) has lyrics "Al - lah Al - lah We". The piano accompaniment continues with the same bass line and treble accompaniment.

meno mosso.

bear no foe__ where e'er we go__ We're true bar - bon - ic__

Sol - diers of fame, for state__ and__ bur - dens great__ are__

rest - ing on__ our__ shoul - ders For we our sol - diers

tried and true We fear no foe see

all our ban-ners fly - ing tru - ly ter - ri - fy - ing Nev - er think of dy - ing

No! with loy - al hearts we — play our parts — Suc -

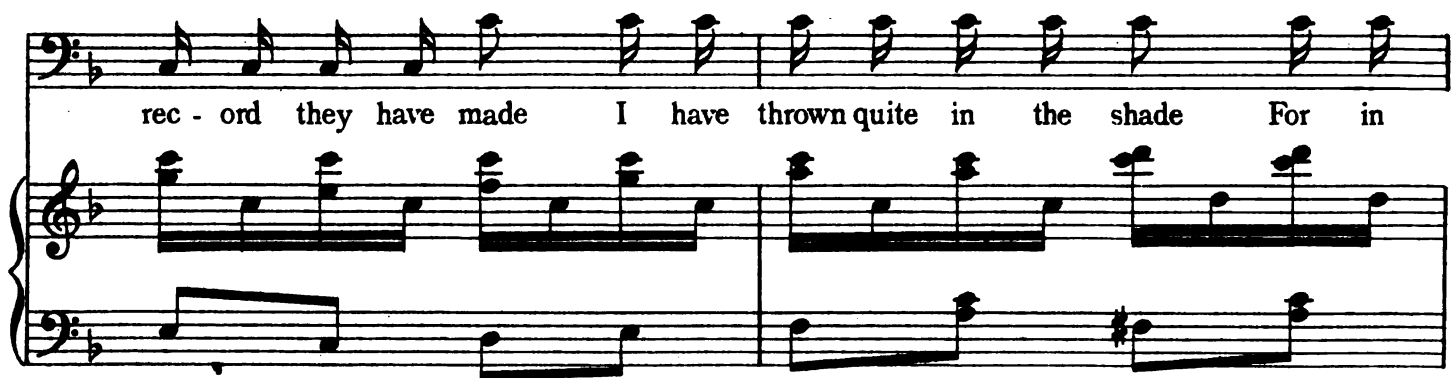
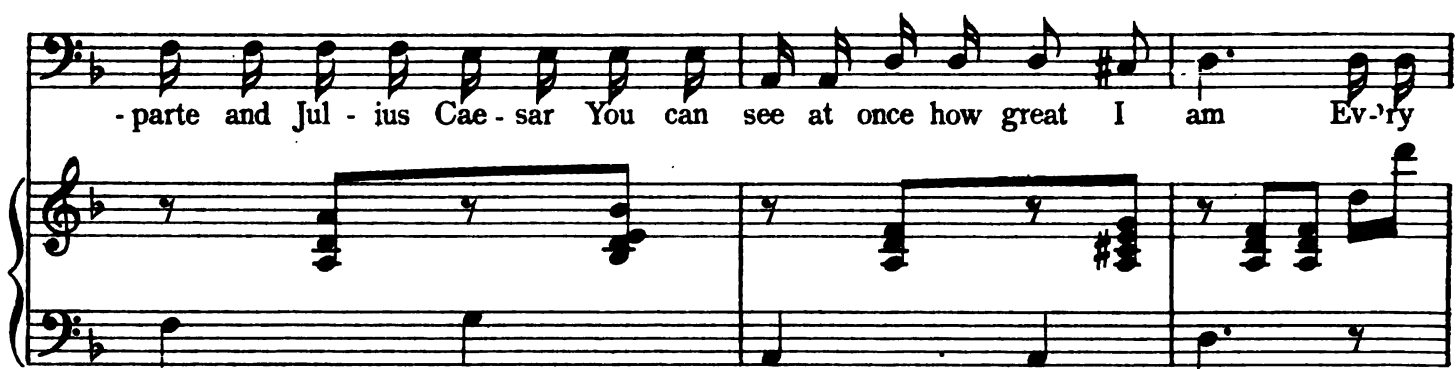
- cess but makes us — bold - er No man on earth — ex -

cells in worth — Your — true bar - bar - ic — sol - dier

A True Barbaric Soldier.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.



near off we go like a deer Quite dis-creet we re -

The first system of the musical score. The vocal line is in bass clef with a key signature of one flat and a 2/4 time signature. The lyrics are "near off we go like a deer Quite dis-creet we re -". The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef.

- treat We re - ly on legs and feet, We re - ly on legs and

The second system of the musical score. The vocal line continues with the lyrics "- treat We re - ly on legs and feet, We re - ly on legs and". The piano accompaniment continues with the right-hand melody and left-hand bass line.

feet. Count one, two, three, four, SOLDIERS. We re - ly on legs and feet. *p*

The third system of the musical score. The vocal line has a rest for "feet." followed by "Count one, two, three, four," and then "SOLDIERS. We re - ly on legs and feet." The piano accompaniment includes a piano (*p*) dynamic marking. The system ends with a double bar line.

five, six, sev'n Like a flash we're off, we're a - way We like this earth to

The fourth system of the musical score. The vocal line continues with the lyrics "five, six, sev'n Like a flash we're off, we're a - way We like this earth to". The piano accompaniment continues with the right-hand melody and left-hand bass line.

well to go to heav'n If our legs hold out we'll stay.

Count

We

one, two, three, four, five, six, sevn Like a flash were off were a - way We

like this earth. to well to go to heav'n If our legs hold out we'll stay.

like this earth to well to go to heav'n If our legs hold out well stay.

Entrance of the Queen.

No 12.

Lyrics by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

CHORUS OF MAIDS.



sum - mer blows, Sweet with o - dors rare,

Soft - ly the bees sa lute the rose, Tru - ly

earth seems fair; mea - dow of green,

Flow'rs be - tween, smile on ev - 'ry hand,

Wel - come to the gra - cious Queen

Queen of the bless - ed land; Hail to our

Queen, High - ness se - rene, Sov - reign su -

- preme, Wel - come oh! Queen.

For Love I Live Alone.

No 13.

(Queen.)

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Andante. Recit.

My sub - jects dear grave mat - ters I'm de -

bat - ing un-kind - ly fate has played me false no roy - al mate has come to

claim this throne though still with yearn - ing heart I'm wait ———

p

Andante.

ing 'Mid sighs and tears of doubt of fears my days— I pass in

p

sad - ness — un - kind - ly fate has sent — no mate — to

fill — my life with glad - ness — dis - con - so - late — I

piu mosso.

watch and wait for love I live — a - lone — who

brings it me— my King shall be and him will I en - throne— my

heart and hand he may com-mand by fates de - cree I'll

p

wed the first who seeks this land who e'er he be.—

rit.

Still — I wait — life — is drear

8 8 8 8

no roy - al mate _____ comes my life _____ to cheer

Sad _____ and lone _____ still must _____ I sigh

Joy _____ un - known _____ for love I die For

love I'll pine and die, _____ for love I'll pine and die.

dim.

I'll Shut My Eyes and Think It's You.

NO 14.

DUET.

Pedro and Annette.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Allegretto.

Piano.

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a simple harmonic accompaniment of eighth notes. The tempo is marked *Allegretto* and the dynamics are *p* (piano).

PEDRO.

Pedro's vocal line begins with the lyrics: "1. In this far off land should I chance to meet a dain-ty maid Who's de far off land should a lov-er ap-pear I'll meet and greet him with-". The melody is in a major key with a key signature of one flat. The piano accompaniment continues with a simple harmonic pattern.

Pedro's vocal line continues with the lyrics: "-mure and sweet with a fair frank face And a fig-ure pe-tite do you -out a-ny fear and to aid him in mak-ing my mean-ing clear do you". The piano accompaniment continues with a simple harmonic pattern.

rit.

piu mosso.

Pedro's vocal line concludes with the lyrics: "know what I'll do What will you do? I'll pass one arm a-bout my prize and I'll know what I'll do What will you do? If he puts his arms a-bout my waist I'll". The tempo changes from *rit.* (ritardando) to *piu mosso* (piu mosso). The piano accompaniment continues with a simple harmonic pattern.

Andante.

rit.

try to quiet her mild sur-prise I'll draw her close then I'll shut my eyes And I'll
show him his faith is not mis-placed I'll shut my eyes for I'm not straight-laced And I'll

1. ANNETTE. 2.

think it is you that's what I'll do. 2. In this that's what I'll do
think that it's you

pp

PEDRO.
piu mosso.

She'll shut her eyes my fears a-rise What will she do next

First a squeeze the rogue in-vites O-ver there to love's de-light

Then she'll in-sist that she'll be kissed That's what makes me vexed

I'm quite vexed I'm per-plexed what will she do next

ANNETTE.
What should you care my plan is fair What is this to you?

If you don't your rights pro-test How can you to this ob-ject.

ANNETTE.

Love is a game for two.

PEDRO.

What will you do if I'll be true Love is a game for two.

Why should you care?

Love is fair.

It's hard - ly fair

Love is fair. You—

Whom would it hurt? I mere - ly prac - tise what you do

must not flirt

Be care - ful sweet - heart what you do Don't

a tempo. *rit.*

Why ser-mon - ize I'll flirt and love you too It's

shut your eyes Dear heart don't prove un - true

a tempo.

tit for tat True love is con - stant day by day Love

I don't like that true love is con - stant day by day

me a - lone Love drives all doubt a - way.

I will my own Love drives all doubt a - way.

rit. *quick.*

No 15.

Claim Thou Thine Own.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Andante.

The sun of love at
last shines bright and sweet-ly, My soul with rap-ture
pure is filled com-plete-ly, My love will ne'er de-
part, As long as life shall last, love still a -

bid - ing Shall guide with gen - tle rein my heart con -

fid - ing; Un - chang - ing love shall e'er rule my

Piu mosso.

heart, Safe in thine arms, free from a - larms, — Let me

seek ——— sweet re - pose; Fate sets me free, heav'n sent me

thee, — Why should I not my love dis - close?

All fear has flown, I'm thine a - lone, no bliss like this I've

known; — my heart — thy throne, — Claim thou thine

own, claim thou thine own.

con espr.

ff

p

pp

dim.

pp

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line, with dynamic markings *ff* and *p*. The fourth system contains the fourth line, with dynamic markings *pp* and *dim.*. The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines in both hands. The vocal line is written in a single staff with a treble clef. The lyrics are written below the vocal staff.

No 16.

The Tale of a Bumble-Bee.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Moderato.

Piano. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E. The left hand starts with a bass clef and a common time signature, beginning with a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E. The tempo is marked 'Moderato' and the dynamic is 'Piano' with a forte 'f' marking.

A bold bum-ble bee, I - dly rov - ing o'er the lea, Met a
The bee liked to stray So he gai - ly buzzed a - way And for -
Re - mem - ber, my dear, There is al - ways much to fear, When a

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E. The piano accompaniment starts with a treble clef, a key signature of two flats, and a common time signature. It begins with a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E. The dynamic is marked 'p' (piano).

white clov-er blossom sweet with dew, He___ gave her a kiss And she
got ev'-ry lov-ing word he said, He___ gives not a thought To the
maid gives her kiss-es to a man. She___ must be dis-creet If she'd

The second system of the song continues the vocal line and piano accompaniment. The vocal line begins with a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E. The piano accompaniment starts with a treble clef, a key signature of two flats, and a common time signature. It begins with a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E.

thought it not a - miss, For he swore that he al-ways would be true, But he
ha - voc he has wrought, Tho' he knows why the clov - er now is red, 'Tis a
keep him at her feet, Love should end where this ep - i - sode be - gan. Ma - ny

looked on that flow'r As the toy of an hour, Which a
blush for the bliss Of that one stol - en kiss She is
men that you see, Like this false bum - ble bee, Scat - ter

kind - ly fate was throw - ing in his way, And he
think - ing of her lov - er far a - way, Oh! she
pro - mis - es and break them in a day, But be -

thought she'd for - get, That they had ev - er met, But he
 ne'er can for - get, For she's loy - al to him yet, And she's
 ware of the sting— The — kiss with - out the ring, May you

prom - ised he'd re - turn some day. _____
 hop - ing he'll come back some day. _____
 nev - er have good cause to say: _____

REFRAIN.

Love me my own I'll — come back to thee. There's
 Come back, my own My — love still is true. There's
 Come back, my own My — love still is true. There's

hon - ey in thy heart_ guard it safe - ly for _____ me, Dry the
 hon - ey in my heart_ and it's on - ly for _____ you. There are
 hon - ey in my heart_ and it's on - ly for _____ you. There are

tears in thine eyes Save thy lips for the dew Some
 tears in my eyes Though the world calls it dew I'm
 tears in my eyes Though the world calls it dew I'm

1. day a - gain I'll claim thee For my heart is true Oh!
 wait-ing and I want you And I want but you Oh!
 wait-ing for I want you And I want but you

2.

No 17.

Finale II.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Tempo di Polacca.

Cu - - pid gives us

greet - ing here, so let all re - - joice;

Two roy - al hearts are meet - ing here and each has its choice.

Joy fills their hap - py hearts light and gay,

night and day we play our les - ser parts,

heav-en save them, al - way; All the fu - ture now looks gay,

May all clouds be far a - way, On their hap - py bri - dal

day, this hap - py brid - al day, let all be gay, let all be

gay, let all be gay.

KING DODO.

Bring forth the

wine! let pleas - ure rule the day!

We'll quaff and sing and care we'll drive a - -

way.

PIOLA. *Solo.* In—

CHORUS. Yes! yes the wine! bring forth the wine!

wine let's drown all sor - row, since cu - pid's

crowned to - day, Wine is flow - ing, hearts are

rit.
glow - ing, let us laugh, while yet we may;

all earth may die to mor - row, now

Bac-chus as King holds sway; ——— give to pleas - ure, full - est

meas - ure, clouds and care — we'll drive a - way.

PIOLA *fff*

There's ——— to the Queen, ——— whom we all a - -

CHORUS. *fff*

There's ——— to the Queen, ——— whom we all a - -

dore, Here's to our King, all his

dore, Here's to our King, all his

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are 'dore, Here's to our King, all his'.

trials are o'er; Here's to them

trials are o'er; Here's to them

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are 'trials are o'er; Here's to them'.

both, love them more and more.

both, love them more and more.

The third system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are 'both, love them more and more.'

p Mer-ri - ly, cheer-i - ly, sing and quaff, fill your glass

p Mer-ri - ly, cheer-i - ly, sing and quaff, fill your glass

p

lad and lass! Mer-ri - ly, cheer-i - ly, love and laugh,

lad and lass! Mer-ri - ly, cheer-i - ly, love and laugh,

Cu - pid will fol - low while life shall last.

Cu - pid will fol - low while life shall last.

(Business Dodo.)

The musical score for "Business Dodo." is written for piano and bass. It consists of five systems of music. The first system begins with a piano (*pp*) dynamic marking. The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The piano part features a series of chords in the right hand and a more active line in the left hand. The bass part provides a steady accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and fingerings (e.g., '1' in the bass part of the fifth system). The piece concludes with a key signature change to three sharps (F#, C#, G#) in the final measure of the fifth system.

Vivo.

PIOLA, ANGELA, ANNETTE with SOPRANOS.



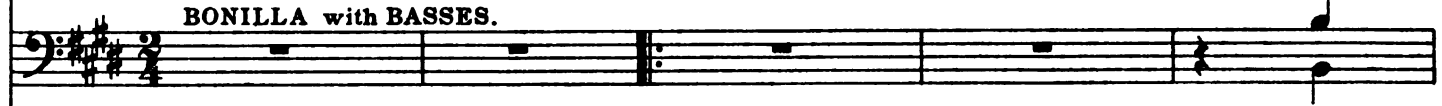
QUEEN with ALTOS.



PEDRO with TENORS.



BONILLA with BASSES.

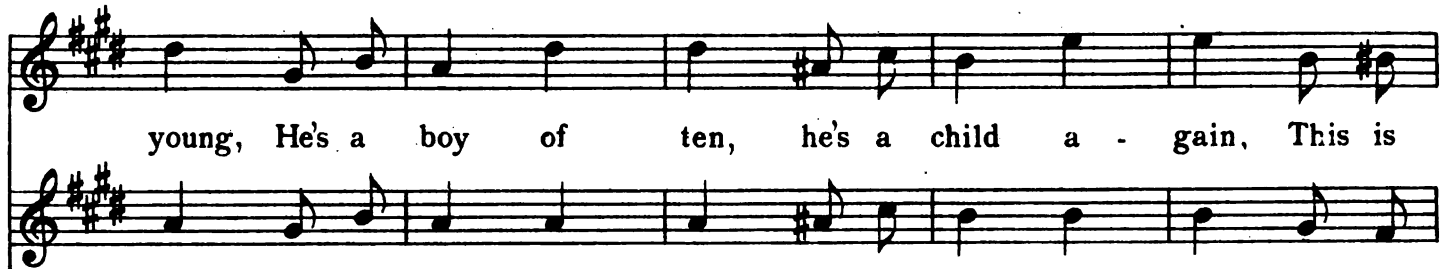


He's

Vivo.



young, He's a boy of ten, he's a child a - gain, This is



young of ten a - gain,



fun with - out al - loy, See he can't ex - press his joy, By this

with - out al - loy ex - press his joy, By this

blun - der for a won - der, He's a - gain a boy. He has boy. Still it

blun - der for a won - der, He's a - gain a boy.

1. 2. *p*

must not be for - got - ten though a young - ster he ap - pears That his

That his

The first system of the musical score is in A major (three sharps). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "must not be for - got - ten though a young - ster he ap - pears That his". The music features a mix of eighth and sixteenth notes in the vocal parts, with the piano accompaniment providing harmonic support through chords and moving lines.

mind re - tains in child - hood all he's learned in six - ty years.

mind re - tains in child - hood all he's learned in six - ty years.

The second system continues the musical piece. It also consists of four staves. The lyrics are: "mind re - tains in child - hood all he's learned in six - ty years." The tempo marking "rit." (ritardando) appears above the vocal staves and below the piano accompaniment staves, indicating a gradual slowing down of the music. The piano accompaniment features a steady eighth-note bass line in the left hand and chordal accompaniment in the right hand.

Tempo di Valse.

PIOLA.

So, hur - rah! _____ Now our search _____ at

The first system of the musical score for 'PIOLA.' features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics 'So, hur - rah!' are followed by a long melisma line, then 'Now our search' and 'at'.

last _____ is o - ver _____ We're in clo - - ver _____

The second system continues the melody and accompaniment. The lyrics are 'last' followed by a melisma, 'is o - ver' followed by another melisma, and 'We're in clo - - ver'.

_____ since the spring For which we sought _____ and

The third system continues the melody and accompaniment. The lyrics are a melisma followed by 'since the spring', 'For which', 'we sought' followed by a melisma, and 'and'.

fought _____ is found _____ at last. _____

The fourth system concludes the piece. The lyrics are 'fought' followed by a melisma, 'is found' followed by a melisma, 'at last.' followed by a melisma, and a final melisma line.

f
So hur - rah! _____ Now our search_ at last_ is o - ver_

f
So hur - rah! _____ Now our search_ at last_ is o - ver_

f
So hur - rah!

accel.
_ We're in clo - ver_ Since the spring for which we sought and

accel.
_ We're in clo - ver_ Since the spring for which we sought and

accel.

fought is found We can drive death a - way Fa - ther Time we will slay, —

fought is found We can drive death a - way Fa - ther Time we will slay, —

— Ban-ish care from the day, Come, — let us laugh and be

— Ban-ish care from the day, Come, — let us laugh and be

gay Come — let us laugh and be gay, be

gay Come — let us laugh and be gay, be

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are "gay Come — let us laugh and be gay, be". The music features a melody in the vocal staves and a supporting bass line in the piano part.

(Curtain.)

gay al - way —

gay al - way —

The second system of the musical score continues the vocal melody and piano accompaniment. It includes a stage direction "(Curtain.)" above the vocal staves. The lyrics are "gay al - way —". The piano part features a prominent *fff* (fortissimo) dynamic marking in the lower register. The system concludes with a final chord in the piano part.

This page of musical notation is for a piano piece, featuring six systems of staves. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *fff* and *accl.*. The piece concludes with a double bar line and repeat signs.

Act III.

No 18.

Opening Chorus.

SERENADE.

Lyrics by
FRANK PIXLEY.Music by
GUSTAV LUDERS.

Piano introduction for the Opening Chorus. The music is in 8/8 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody begins with a half rest, followed by a series of eighth and sixteenth notes. The bass line consists of a series of eighth notes. The piece is marked with a piano (*p*) dynamic.

SOP. & ALTO.
Love that's true I bring to you, glor - ious sight di - vine;

TEN. & BASS.

Vocal and piano accompaniment for the first line of the chorus. The vocal parts (Soprano and Alto) and the piano accompaniment are shown. The piano part is marked with a piano (*p*) dynamic. The lyrics are: "Love that's true I bring to you, glor - ious sight di - vine;".

Must I wait dis - con - so - late, dear - est girl be mine,

Vocal and piano accompaniment for the second line of the chorus. The vocal parts (Soprano and Alto) and the piano accompaniment are shown. The piano part is marked with a piano (*p*) dynamic. The lyrics are: "Must I wait dis - con - so - late, dear - est girl be mine,".

Soft - ly bright the Queen of night, shines up - on our

love, Smile on me and I will be,

true as stars above. Say: "you're mine" don't de - cline,

Gen - tly love is call - ing; sweet and low, tell me so,

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

Shades of night are fall - ing; Have no fear, love is near,

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment continues with the same eighth-note pattern, with some chords and rests.

Sleep til break of day, — Through the night,

The third system concludes the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment continues with the same eighth-note pattern, with some chords and rests.

til the light, dream you hear me say, sweet-heart you hear me say,

Love that's true, I bring to you, Glor - ious gift di - vine,

Must I wait, dis - con - so - late, Dear - est girl of mine?

Soft - ly bright, the Queen of night, Shines up - on our

love, Smile on me and I will be

true as the stars a - bove, the stars a - bove.

Look in the Book and See!

No 19.

Words by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Voice.

Allegretto.

Piano.

p

I —
When you
What be-

don't know why men who at church are con-tent To sit a-way back in the
meet sor-ry bores, who for-ev-er will ask: "Is it cold e-nough for you to-
comes of the mon-ey spent clean-ing the streets? Why do la-dies look back, when they

rear, When they go to a play where the bal-let holds sway, All —
- day," Or the oth-ers who choose to be seek-ing your views On —
pass? Why are cop-pers all gone when a fight's go-ing on? Why do

strug-gle to get ver - y - near; I ___ can't tell why girls when men
 Cu - ba, free sil - ver, Haw-aii, When at two in the morn, your wife
 girls al - ways look in the glass? Why do spin - sters for men look ___

chance to pro - pose, Sigh: "This is so sud - den to me" When they've
 cold - ly de - mands: "Con - fess where you've been, Sir, to me?" You can
 un - der the bed? Now, that one's a puz - zle for me; And for -

wait - ed for years to say: "Yes," the poor dears But I'll look in the book and see.
 an - swer her, "Dear, my mind is - n't quite clear, But I'll look in the book and see!" } Now I'm
 - get ___ all such non - sense when once they are wed? But I'll look in the book and see.)

sure with me, you'll all a - gree, This book is use - ful quite, For the

The first system of the musical score for 'Look in the Book'. It features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are 'sure with me, you'll all a - gree, This book is use - ful quite, For the'. The piano accompaniment consists of a simple harmonic pattern in the right hand and a steady bass line in the left hand.

thing or so, I do not know, Is here in black and white.

The second system of the musical score. The vocal melody continues with the lyrics 'thing or so, I do not know, Is here in black and white.'. The piano accompaniment remains consistent with the first system.

Look! look! see if it's in the book; It's as plain as A. B. C. What

The third system of the musical score. The vocal melody includes triplets and a key signature change to F major (two sharps) for the final measure. The lyrics are 'Look! look! see if it's in the book; It's as plain as A. B. C. What'. The piano accompaniment features more complex rhythmic patterns, including triplets.

none of us know, Sir, This book plain-ly shows, Sir, Look! look! look in the book and see!

The fourth and final system of the musical score. The vocal melody concludes with the lyrics 'none of us know, Sir, This book plain-ly shows, Sir, Look! look! look in the book and see!'. The piano accompaniment continues with its complex rhythmic patterns.

CITIZENS.
TENORS.

Look! look!

see if it's in the book,

It's as plain as

BASSES.

A.

B.

C.

What

none

of

us know,

Sir,

This

book plain - ly shows,

Sir,

Look!

look!

look in the book and see!

Pound the Drum.

No 20.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.


Tempo di Marcia.

Piano *ff*




1. There's a
2. No—
3. There's—
4. There's—

sub - tle charm in mu - sic, which can soothe the sav - age breast, But a
wom - an can be cap - tured by a screech-ing clar - i - net, — If
mu - sic in the fid - dle, but it does - n't fill the bill, While the
noth - ing in a ban - jo that can charm us ver - y long, The—



soft me - lo - dious meas - ure does not al - ways go the best; No
 you would put her sound a - sleep bring out the flag - eo - let; But
 cel - lo is sug - ges - tive of a tom - cat with a chill, The
 one great thing is lack - ing — is "gin - ger" good and strong; There

wom - an can be cap - tured by a screech - ing clar - i - net, If you
 if you hope to stir her up and make things fair - ly hum, Just—
 lute may have its u - ses and the wheez - y old ka - zoo, The—
 is - n't much ex - cite - ment in the twang of a gui - tar; If you

want to put her sound a sleep bring out the flag - eo - let; When you
 bring the trom - bone and the horn the o - boe and the drum. When you
 jews - harp and the zith - er, but they won't ex - act - ly do, When you
 want to win a wom - an, give her some - thing that will "jar?" When you

go out ser - e - nad - ing, nev - er play a sick - ly tune, Cut

out the man - do - lin and flute and try the big bas - soon; Bring

in the noi - sy tu - ba, the loud trom - bone as well, Bring

out the um ta ra anu pound the drum like — When you —

No 21.

Finale III.

Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

Vivo **PRINCIPALS with CHORUS.**

What has

hap-pened, what has hap-pened What is this that frights our ears Whence this

clam - or quite a - larm-ing This a mys - ter - y ap - pears

PEDRO. **BONILLA.**

Tell us quick - ly where the king is? Though he's

PIOLA.

Tell u straight

miss - ing I am guilt - less

QUEEN. **PRINCIPALS with CHORUS.**

What is his fate?— You have slain our no - ble king.

ff

Trai - - tor for this you pay dear - - ly Dead is the

ff

ff

king whom we loved so well Trai - tor we now see

clear - - ly You have been false and your life must pay the for - - feit

p

You are the one who must an - swer False you have been now you must

p

p

die _____ Now you shall make _____ a - tone - ment you shall

pay _____ with death.

ad lib.

Tempo di Marcia.

He's a mon-arch tru - ly great And we're

He's tru - ly great

f

might - y glad to state Though his throne may slip and his crown may dip That his

head is still on straight He is neith - er quite se - date Nor a

nor quite se - date

man to em - u - late And it's some-times said, that 'he paint things red Hés a

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat major). It contains the lyrics "man to em - u - late And it's some-times said, that 'he paint things red Hés a". The middle staff is a bass line in bass clef, also in B-flat major. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Tempo di Valse.

jol - ly old po - ten - tate.

Tempo di Valse.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat major). It contains the lyrics "jol - ly old po - ten - tate." and is marked "Tempo di Valse." The middle staff is a bass line in bass clef, also in B-flat major. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The tempo marking "Tempo di Valse." appears twice, once above the vocal line and once above the piano line.

ff

Here's _____ to the queen _____ whom we all a - - dore _____

ff

ff

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat major). It contains the lyrics "Here's _____ to the queen _____ whom we all a - - dore _____" and is marked "ff". The middle staff is a bass line in bass clef, also in B-flat major. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The tempo marking "ff" appears twice, once above the vocal line and once above the piano line.

Here's _____ to our king _____ all his trials are o'er _____

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has lyrics: "Here's _____ to our king _____ all his trials are o'er _____". The piano part features a melody in the right hand and a bass line in the left hand, with various chords and single notes.

Here's _____ to them both _____ love them more and more. _____

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has lyrics: "Here's _____ to them both _____ love them more and more. _____". The piano part continues with similar musical notation.

p Mer - ri - ly, mer - ri - ly sing and quaff Fill your glass

p

The third system of the musical score. It begins with a piano (*p*) dynamic marking. The vocal line has lyrics: "Mer - ri - ly, mer - ri - ly sing and quaff Fill your glass". The piano part continues with a melody in the right hand and a bass line in the left hand, with various chords and single notes.

lad and lass Mer-ri-ly cheer-i-ly love and laugh

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'lad and lass Mer-ri-ly cheer-i-ly love and laugh'. The middle staff is a bass line. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

f Cu-pid we'll fol-low while life shall last. *Slow marcato.*

f *f* *Curtain.*

The second system continues the musical score. It includes the vocal line with lyrics 'Cu-pid we'll fol-low while life shall last.' and the piano accompaniment. The tempo marking 'Slow marcato.' appears above the vocal staff. The piano part has dynamic markings 'f' and 'f' and a section marked 'Curtain.'.

fff

The third system shows the piano accompaniment with a forte dynamic marking 'fff'.

The fourth system continues the piano accompaniment.

The fifth system continues the piano accompaniment, ending with a forte dynamic marking 'f'.

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